COMIX WORLD 189. February 1, 1982, © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: $11 for 48 in U. S. A. Logo by Shelby. Welcome back to the comix world, Shel!* Three great new minis this month--SLEAZY HORROR 2 (panel by John Howard below), WEIRD FOOD (cover by Par Holman, interior art by By Brad Foster.), and THE THIRD LITTLE BOOK OF BIG TITS (Brad Foster solo). 50¢/stamp each from CW.* From Clark Dissmeyer, who tells me he's retiring from comix for a spell to write short stories, comes PLAGUE OF HUMOR 3. $2 from Marc Myers, Box 116, Fullerton, NE 68638. POH 3 is magazine sized and contains art by Gibson, Tamsula, Taylor, Matt Feazell, Pete Silvia, Bruce Duncan, Garry Hardman, Ken Hahn, Patrick Block, David Miller, Brad Foster, and Ace Backwards. It's a funny one, lots of pages, a good cross section of the newave 80s. Don't worry about Clark. He'll be back. Comics are for life. Nobody really drops out.

Collecting Cartoon Art

The cartoon is an old American art form that only recently has begun to attract the intense interest of scholars and collectors. This course is an introduction to cartoon art appreciation, with special attention to the concerns of the connoisseur, the collector, the artist, and the art instructor. Participants are invited to bring selections from their collections. Topics include the place of cartoons in art history and American culture; San Francisco as a cartoon Mecca; types of cartoon art; collecting originals versus prints; technical aspects of cartoon styles and production; factors that contribute to value in cartoon art; the acknowledged cartoon master artists; resources for the serious cartoon connoisseur; copyrights and other rights; the future of cartoon art.

Coordinator

RANDALL P. HARRISON, Ph.D., cartoonist, collector, and author of *The Cartoon: Communication to the Quick*, and *Beyond Words*,

Guest speakers

ARTHUR ASA BERGER, Ph.D., author of *The Comic-Stripped American* and other books on popular culture

BILL BLACKBEARD, founder of the San Francisco Academy of Comic Art, co-editor of *The Smithsonian Collection of Newspaper Cartoons*, contributor to *The World Encyclopedia of Comics*, and *The World Encyclopedia of Cartoons*, and editor of several collections by individual cartoon artists

SAN FRANCISCO: 1 day, Feb. 27; Sat., 10 am-5 pm; UC Extension Center, 55 Laguna St.; $45 (edp 013565)

An Underground artist in LIFE magazine? Well, well, well. Bil Stout has to be the first since Basil Wolverton. November 1981 LIFE did a nice spread on Bil's new dinosaur book.* ESSAR COMICS you get from S. R. Bullock, POB 2125, Evansville, IN 47714. $1.75 pp. #1 still available at the same price. 24 pp, 7x 8 1/2, offset.* "Things are weird when Dr. Wirtham (sic) gets a bigger obit than Wally Wood," writes Byron Werner. I didn't know obits were competitive. I felt badly about Wood's death, but did not feel like going into a lot of details (Cat Yronwode did a long obit. So did COMIX SCENE.). C.G.

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A FILM BY JOHN HOWARD · STARRING MICHAEL HOSS AND KLINTON PILSBURY AS "WHIPPLEFACE" · PRODUCED AND DIRECTED BY JOHN HOWARD · FROM IRON MOOSE PRODUCTIONS
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If you're interested in the Berkeley psyche (darker side), you may want copies of OPEN WARD COMIX AND ART. There are two issues out. Format is the same at TELE-TIMES, because both magazines were started by a dude who calls himself Maxwell Parrish. I've seen two issues. Drop me a line if you're interested.* First six issues of the REAL ART LETTER bound--$12 from Sally Harms/POB 31508, S. F. CA 94131.* Some British ugs to add to your lists: CRISIS COMIX 2, HUMAN SOUP COMICS, PSSST 0 and 1, ALTERNATIVE HEADMASTERS BULLETIN 3, WOMAN IN WINTER, ELECTRON PULSE 2, THE BROTHER GOOSE COMIC 1, THE MADNESS VIZ COMIC 4, AMON SPEK 4, T.V. SUCKS, CHANNEL 13 COMIX, THE HAWK, MIRACULOUS CIRCUMSTANCES 0 ALL IN THE FAMILY 1. KNOCKABOUT 3 is nearly finished.

— C.G.

"THE LITTLE BOOK OF BIG TITS" #3
PUBLISHED BY the COMIX WORLD PUBLISHING EMPIRE A DIRTY OLD MAN PRODUCTION (DO IT!)
COMIX WORLD
title by CLAY GEERDES
contents ©brad w foster· 1982

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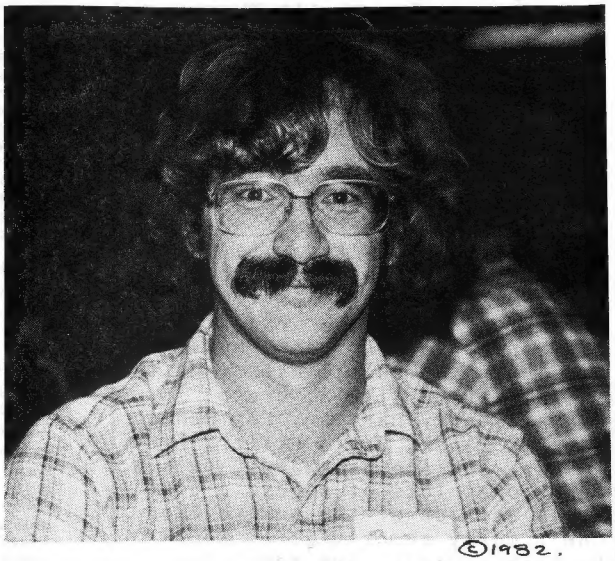
CREATION CON IN SAN FRANCISCO. Creation is a travelling show that moves around the country. The formula is a successful one. Book a big hotel like the Hilton. Score a couple top names in the kid comic business. Lock into the promotional machinery of the local comic book stores. It works. Marvel is hot due to the t-v success of the live Hulk and the animated Spider Man and there always seems to be some young artist who has learned his lessons from Neal Adams and Frank Frazetta well enough to capture the attention of the kids (not necessarily those in small bodies, you understand--a kid may be a 30-year-old accountant who refused to give up his DAREDEVIL collection). At the Hilton this January, Stan Lee flew in and out; talked at a mob of groupies, always smiling--Stanley Martin Lieberman, a guy who began his long career in comics as a clerk for Timely writing scripts for MILLIE THE MODEL and CHILI and PATSY WALKER. David Miller and I showed up for awhile on Saturday. Made the rounds of the dealer's room. All that money. All those smiling satisfied dealers. Everybody chatting and having a good time. Talk of how good Saturday was and how dead Sunday would be. Sunday, of course, was the day the 49ers send the Dallas Cowboys home from the playoffs, defeated for the second time this season. I strolled around. Watched Phil Yeh inking. Looked at John Wozniak's folio. Picked up some British comix from Ron Turner. Took a picture of Bud Plant (Right), probably the West Coast's most successful distributor of fantasy materials. Spent some time watching a polaroid hustle. Sybil Danning, a model who appeared on the cover of last December's OUI, was signing copies of the mag and posters at a table. For $2, people could pose with her and get the polaroid shot signed. Now, are the folks back home going to believe that you could score someone like Sybil at a comic con? Sure, why not? Blondes in half-zipped black leather jumpsuits fall all over me everywhere I go. California is like that. That's Sybil just above you. Smiling just below Bud Plant is S. Clay Wilson. He, Spain, Lee Marrs, Melinda Gebbie, and many other artists were sitting behind tables in a room back of the Dealer's Room. Always interesting to compare the plight of the artist with that of the dealer at a con. The dealer may make a couple of grand for two day's work. Some make much more than that, particularly the major dealers who have the right stock. No artist ever comes close to such a profit. A couple hundred. Wilson does pretty good because he has some Checkered Demon drawings that are priced within the range of his fans, but a lot of artists simply haven't got anything like that. What they have is too expensive for the market. Of course, the artwork is worth X amount, but this presupposes a wealthy clientele, ergo a gallery rather than a convention trip. The smart artist who is doing a convention will prepare a number of small drawings in advance, pricing them for the market ($10-50). He or she will also make sure to be in on the advance publicity. How is the potential investor going to know you're there otherwise? The regulars in the con scene know who is going to be around, but that random buying public doesn't. Inflation has had its effect. Don't for a minute think it hasn't. A 35¢ ZAP was one thing; a $2 one is something entirely different. Gary Arlington told me a few weeks ago that his off the street buyers for ugs stopped coming in when Reagan got elected. That extra money for ugs is gone. After all, a street readership was assumed by Crumb in the early days, not a clique of collector-speculator readers. Wilson said he was doing some stuff for ZAP 10, but he didn't know when or if the book would come out. I walked around for awhile. Some guy wanted to know how to get into comix. I sent him over to see Ron Turner (the only ug publisher who bothers to take a table at the cons around here) and Ron sent him back to me. I told him to send something to Crumb's WEIRDO (#4 should be out in late February.). Let's face it. Times have changed. I used to have a few dozen books to talk about in each issue of CW. This month, Last Gasp has one ug, AFTERSHOCK. I passed a couple of nostalgia tables. Saw some Betty Boop pins. I read Cab Calloway's autobiography recently (MINNIE THE MOOCHER AND ME) & he doesn't even mention Betty!



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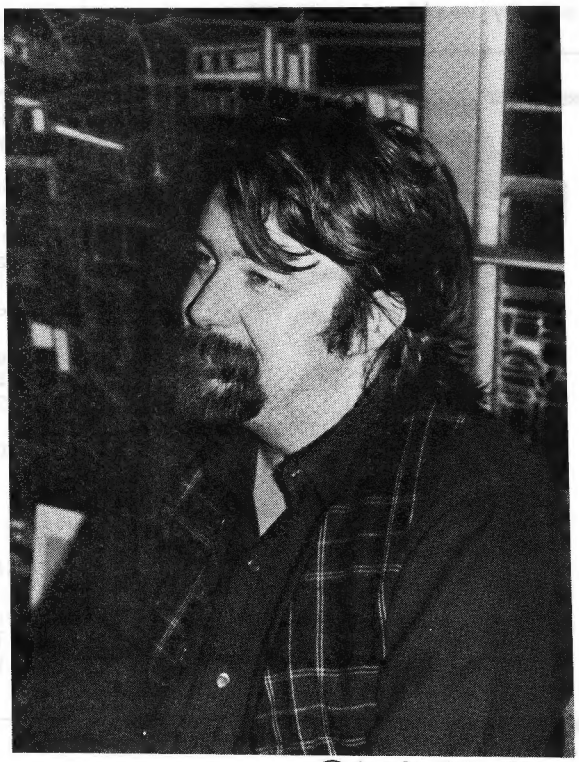

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